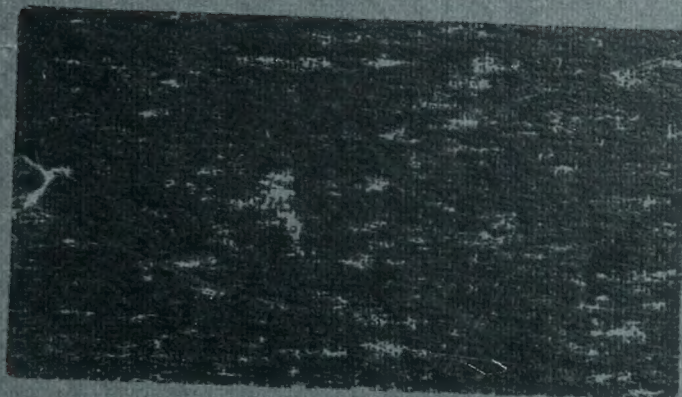


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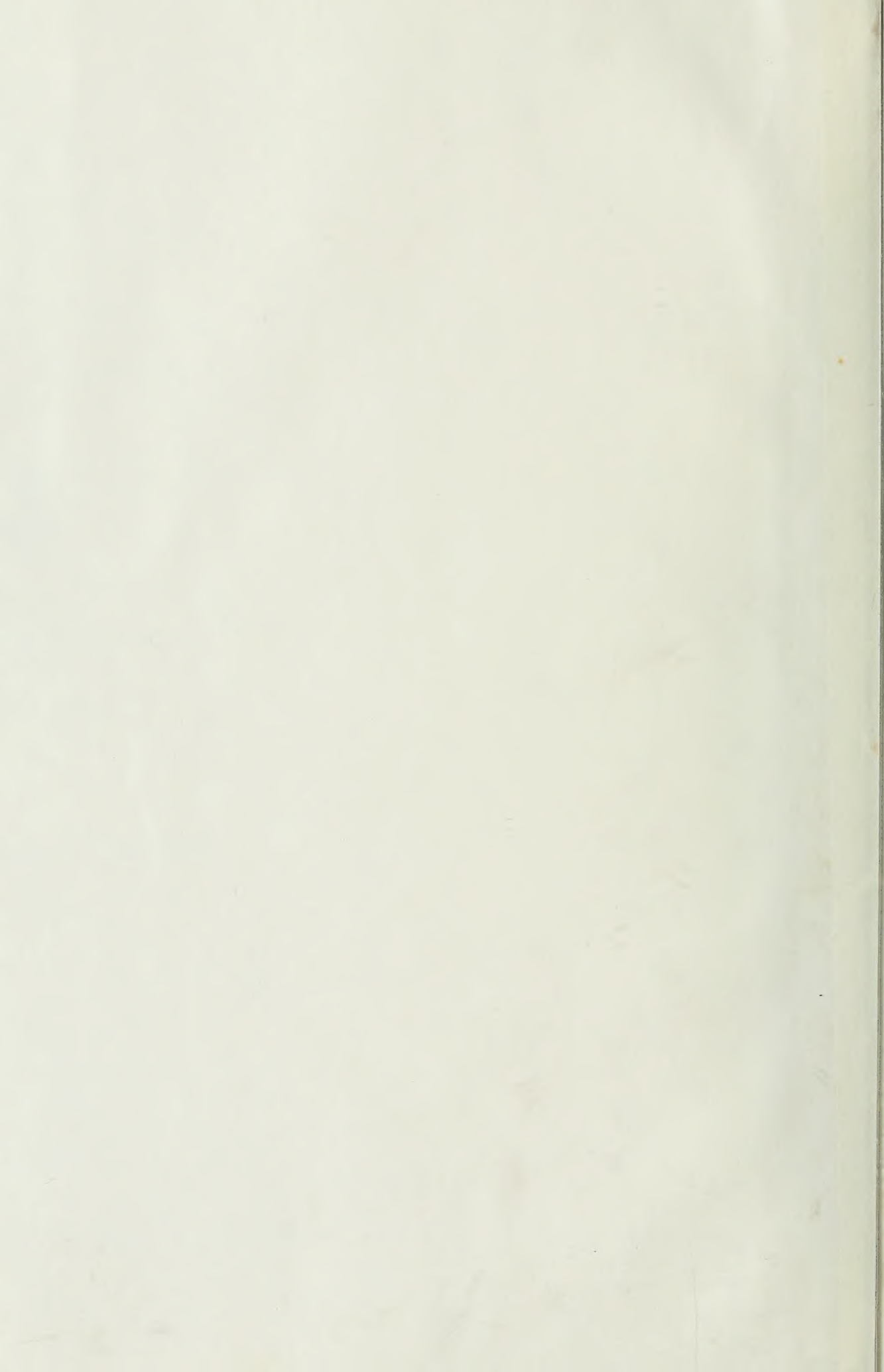
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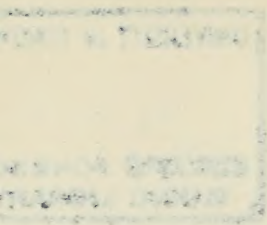
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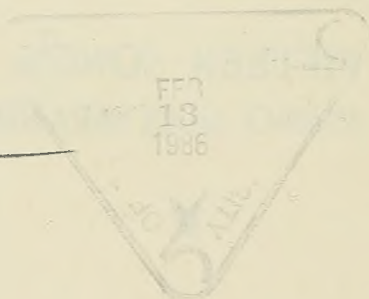
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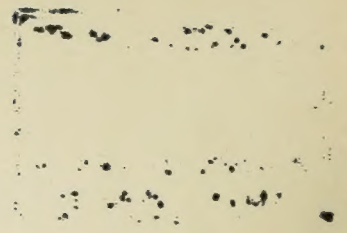
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-Dumont Mandelone

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ÉGLOGUE.

(ECLOGUE.)

(Poésie de Victor Hugo.)

LÉO DELIBES.

Andante.

PIANO.

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Andante'. The piano part features a flowing melody in the right hand and a harmonic accompaniment in the left hand, with several trills marked 'tr.' and a dynamic marking of 'p'. The vocal line enters with the lyrics 'Viens! u-ne flûte in-vi-si-ble' and 'Sou-pi-re dans les ver-gers:'. The piano accompaniment continues with a steady rhythm, marked 'pp' and 'ten.'. The vocal line continues with 'Come! for a flute has re-sound-ed' and 'In the or-chards far a-way,'. The piano accompaniment features a series of chords and a melodic line, marked 'rall.'. The vocal line concludes with 'La chan-son la plus pai-si-ble' and 'Est la chan-son des ber-'. The piano accompaniment ends with a final chord, marked 'esp.' and 'rall.'.

Viens! u-ne flûte in-vi-si-ble Sou-pi-re dans les ver-gers:
Come! for a flute has re-sound-ed In the or-chards far a-way,

La chan-son la plus pai-si-ble Est la chan-son des ber-
Noth-ing speaks of peace un-bound-ed As doth the shepherd's sweet

a tempo.

gers, La chan-son la plus—pai-si-ble Est la chan-son des ber-
lay, Noth-ing speaks of peace—un-bound-ed, As doth the shepherd's sweet

a tempo.

gers, ——— Est la chanson des ber-gers. ———
lay, ——— As doth the shepherd's sweet lay. ———

rall.

rall. e dim.

dim.

pp

Que nul soin ne te tour-men-te, Ai-mons,—ai-mons
Far from thee be cares a-larm-ing, To love—let our

pp

ten.

nous — tou-jours! La chan-son — la plus char-man - - te
thoughts — be-long, Nev - er heardst thou mu - sic charm - ing,

esp.

rall. *a tempo.*

Est la chan-son des a - mours, La chan-son la plus — char-
Heardst thou not love's ten - der song, Nev - er heardst thou mu - sic

rall. *a tempo.*

rall.

man - te Est la chan-son des a - mours, —
charm - ing, Heardst thou not love's ten - der song, —

rall.

Est la chan-son des a - mours! —
Heardst thou not love's ten - der song. —

And.

Que l'heure est donc breve!

(How fleeting the hour!)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

VOICE. *Commodo.* TENOR. *p*

Que l'heure est donc
How fleet-ing the

PIANO. *p*

bre-ve Qu'on pas-se en ai - mant, _____ Que l'heure est donc
hour While love's flame doth last, _____ How fleet-ing the

bre-ve Qu'on pas-se en ai - mant! _____ *pp* C'est moins qu'un mo -
hour While love's flame doth last. _____ 'Tis here, and 'tis

pp

molto rall. *lunga.* *sfz*

ment. _____ Un peu plus qu'un rè - - - ve. _____ Que
past _____ Like swift fad-ing flow - - - er, _____ How

molto rall. *dim.*

dim. rall. a tempo.

l'heure est donc brève qu'on pas - se en ai - mant! _____
 fleet-ing the hour While love's flame doth last! _____

colla voce. mf a tempo.

mf

Le temps nous en - lève Notre en - chan - te -
 The spell los - es pow - er Which o'er us is

p

f slancio.

ment. _____ Que l'heure est donc brève Qu'on pas - se en ai -
 cast. _____ How fleet - ing the hour While love's flame doth

p

mant! _____ Sous le flot dor - mant _____
 last! _____ The waves flow - ing fast, _____

dim. pp

f

Sou - pi - rait la gre - ve; M'ai-mas-tu vrai - ment?
 Their spray o'er us show - er Is thy love then past?

p

Fut ce seu - le - ment Un peu plus qu'un
 Which all else sur - passed, Like swift fad - ing

rall. *pp* *f*

rê - - - - ve, Un peu plus qu'un rê - - - - ve? Que
 flow - - - - er? Like swift fad - ing flow - - - - er? How

rall. *Ad.*

più lento. *dim.*

l'heure est donc brè-ve qu'on pas-se en ai - mant! *Tempo I.*
 fleet - ing the hour While love's flame doth last!

più lento. *f* > *p*

MYRTO.

(MYRTO.)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

Non lento. (♩ = 96.)

sostenuto e ben marcato.

PIANO.

MEZZO - SOPRANO.

p semplice.

Myr - to ne
Myr - to no

sait pas de chan - sons, — Les fil - les la trou - vent sau -
song doth seem to know — The maids one and all try to

va - - - ge.
flee — her.

On la fuit, —
She is shunned —

et les beaux gar-çons ——— Ne l'em-brassen pas ——— au pas-sa —
 No younglads be-stow ——— Kisses on her, chanc-ing to see ———

— — — — — ge.
 — — — — — her.

El-le s'en va loin des mai-sons ——— S'as-seoir près
 From dwellings far she e'er doth go, ——— Close by the

cresc.

de la mer im-men — — — — — se. Nul ne re-
 boundless o-cean seat — — — — — ed, No one her

f *p* *dim.*

gret-te son ab - sen - - ce: Myr - to ne sait pas de chan - sons, —
 presence has en - treat - - ed, Myr - to doth no song seem to know, —

— Myr - to ne sait pas de chan - sons. —
 — Myr - to doth no song seem to know. —

f *quasiamente.*
 No - ël vient, vè - tu de gla - çons: On
 When Christ - mas doth bring ice and snow, And

cresc.

danse au - tour du feu qui bril - - le;
 youths with maids round fires are dan - - cing,

f *p*

p

Nul n'in - vi - - - te la pauvre fil - - - le. Myr - to ne sait
No fond swain toward the maid is glan - - - cing, Myr - to doth no

pas de chan - sons, _____ Myr - to ne sait pas de chan -
song seem to know, _____ Myr - to doth no song seem to

L'istesso tempo.

p largamente.

sons. _____ Mais el - le sait le chant au -
know. _____ Of her one song, is made no

cre - - - - - scen - - - - -

stè - - - re Qui vibre au cœur si - len - ci - eux,
men - - - tion Deep in her heart it doth be - long,

cre - - - - - scen - - - - -

- - - do

Et que n'é - cou - te point la ter - - - re:
Lis - t'ners on earth pay no at - ten - - - tion,

- - - do

f slancio.

Myr - - to, _____ Myr - to, _____ Myr -
Myr - to _____ Myr - to _____ Myr -

cresc. *f più largo.*

allargando. **Tempo I.** *dim.*

to sait la chan - son des _____ cieux! _____
to doth know bright heav - en's _____ song! _____

colla voce. *f* *dim.*

p

AVRIL.

(APRIL.)

(Poésie de Rémy Belleau.) (1560.)

LÉO DELIBES.

Andantino quasi Allegretto.

PIANO.

TENOR or SOPRANO.

p

A - vril, — La grâce et le ris De Cy -
Sweet month! — which to us dost bring The glad

Ad. *

pris, — Le flair et la douce ha - lei - ne: A - vril, — Le
Spring, — Thy breath on Na - ture be - stow - ing, Sweet month! — thy

Ad. *

par - fum des dieux, Qui des cieux, Sen - tent l'o - deur de la piai -
scents from a - bove, Which gods love, Come o'er the plain to us blow -

*un poco allarg.**cresc.**a tempo.*

ne, sen - tent l'o - deur de la plai - ne.
 ing, Come o'er the plain to us blow - ing.

*cresc.**colla voce.**a tempo.*

A - vril, c'est ta dou - ce
 Sweet month! 'tis 'neath thy soft

main, Qui du sein De la na - tu - re, des - ser - re U - ne — moisson de sen -
 hand, Doth ex - pand Each opening blos - som and flow'r, And waft - ed up - on the

teurs Et de fleurs, Em - bau - mant l'air et — la ter - re. A -
 air Per - fumes rare, Their fragrance do o - ver us show - er, Sweet

p

vril _____ La grâce et le ris De Cy - pris. _____ Le
month! _____ Which to us dost bring, The glad Spring, _____ Thy

Ad. *

flair et la douce ha - lei - ne. A - vril; _____ Le par - fum des dieux, Qui des
breath on Na - ture be - stow - ing, Sweet month! — thy scents from a - bove Which gods

Ad. *

cresc. *un poco allarg.*

cieux, Sen - tent l'o - deur de la plai - ne, sen - tent l'o - deur de la plai -
love, Come o'er the plain to us blow - ing, Come o'er the plain to us blow -

cresc. *colla voce.*

a tempo.

ne. _____
ing. _____

a tempo.

mf C'est toi, cour - tois et gen -
The swal - lows thou one and

p

til, Qui d'e - xil — Re - ti - res ces pas - sa - gè - - res,
all, Dost re - call — From climes they sought, win - ter fear - ing,

Ces hi - ron - del - les qui vont, Et qui sont Du printemps les mes - sa -
See! how they come from a - far; And they are The her - alds of spring - time

pp *f*

gè - - - res, Du printemps les mes - - sa - gè - - res — A -
near - - ing, The her - alds of spring - time near - - ing. — Sweet

allarg. *pp*

allarg. *p*

Tempo I.

vril, _____ La grâce et le ris De Cy - pris, _____ Le
month! _____ Which to us dost bring The glad spring, _____ Thy

flair et la douce ha - lei - - - ne, A - vril, _____ Le
breath on Na - ture be - stow - - - ing. Sweet month! _____ Thy

par - fum des dieux, Qui des cieux, sen - tent l'o - deur de la plai - -
scents from a - bove, Which gods love, Come o'er the plain to us blow - -

ne, sen - tent l'o - deur de la plai - - ne. _____
ing, Come o'er the plain to us blow - - ing. _____

rall.

Coda *

DÉPART.

(DEPARTURE.)

(Poésie d'Emile Augier.)

LÉO DELIBES.

Allegro vivo.

PIANO. *f*

TENOR.

f

Je veux ou - bli - er, ou - bli - er que j'ai - - - -
 I fain would for - get, for - get this fond lov - - - -

p

me: _____ Em - me - nez-moi loin, a - mis, _____ loin d'i -
 ing, _____ Oh! friends, take me far from here; _____ far from

ci, En Es - pa - - - gne, en Flan - - - dre, à
here, E'en to Spain, _____ to Flan - - - ders, to

Na - - ple en Bo - hè - - - - me,
Nap - les, to Bo - he - - - - mi - a.

p Si loin qu'en che - min _____ re - ste mon sou -
p So far that my grief _____ shall all dis - ap -

ci _____ Que re - ste - ra - t - il en moi de moi -
pear _____ What will then re - main of me oft I

a piacere.

mè - - - - me - - - - Quand à m'en gue-
won - - - - der - - - - When free-dom from

colla voce.

a tempo.

rir j'au-rai ré - us - si?
pain at last shall be near?

f a tempo.

dim.

f

N'im - por - - - - te!
No mat - - - - ter!

p

Les lon-gues dou - leurs ne sont pas mon lot.
Long sor-row can - not my des - ti - ny be.

Al - lons par pa - ys cou - rir l'a - ven -
We'll seek oth - er climes, ad - ventures ex -

portamento.
tu - - - re, Pour nous se - cou -
cit - - - ing. To quick - en our

er par-tons au ga - lop: _____
puls - es we hence will flee, _____

p

Sans te dire à - - dieu, che - - re cre - a - tu - -
 I'll ne'er say fare - well, sweet - est maid be - lov - - -

p

a piacere.

re. _____ Car mon cœur fon - drait, fon - drait en san -
 ed. _____ My heart else would break while weep-ing for

colla voce.

a tempo.

glot!
 thee.

f a tempo.

dim.

p

Molto meno mosso.

p

Nous re - po - se - rons la course as - sou - vi - - e
We will rest when once our jour-ney's com - plet - - ed,

Dans le ser - po - let, le baume et le thym; _____
'Neath the hedge where grows the wild thyme so sweet. _____

Mais si d'en cueil - lir il me prend en - vi - - e, Dé - tournez mes
But if I by chance should try some to gath - - er. Quickly turn a -

doigts d'un fa - tal bu - tin, _____ Car ce fut ain -
side my hand in - dis - creet. _____ Thus it was my

ad lib. *a tempo.*

si qu'el-le prit ma vi - - - e, Sans en rien sa -
 peace un - wit-ting was tak - - - en, One morn when the

L'istesso tempo.

voir, par un frais ma - tin. J'é-tais à ge -
 air was balm-y and sweet. I was on my

noux par-mi la bru - ye - - - re
 knees a-round me the heath - - - er

dim.

Tempo I. Allegro vivo. *a piacere.*

Par-tons, mes a-mis, par-tons, mes a-mis, j'ai soif de cou-
 Come, friends, haste a-way, Come, friends, haste a-way I long hence to

colla voce.

a tempo.

rir! _____
fly. _____

f

Que mon che - val jette au vent sa cri -
My steed his mane to the breezes is

a tempo. *dim.* *p*

niè - - - - - re, _____ Voy-ons l'ho-ri -
toss - - - - - ing _____ Be-fore us, be -

zon, _____ devant nous _____ s'ou - vrir, _____ voy-ons l'ho-ri -
hold! _____ new ho - ri - - zons lie, _____ Be-fore us, be -

zon, _____ devant nous _____ s'ou - vrir. _____
hold! _____ new ho - ri - - zons lie. _____

cr - - scen - do.

Moderato.

ad lib.

Ah! — par-tez sans moi par-tez sans moi par-
Ah! — leave me be-hind! with-out me go. De-

tez : l'à-me pri-son - niè-re, Ai-me sa pri-son, — et veut y mou-
part! for the captive spir-it Loves its prison walls, — and there fain would

rall.

rall.

*And. * And. * And. * And. **

Tempo I. Allegro.

rir! —
die! —

p

f

*And. **

LES FILLES DE CADIX.

(THE MAIDS OF CADIZ.)

(Poésie d'Alfred de Musset.)

LÉO DELIBES.

Allegretto con moto.

PIANO.

una corda e staccato.

The piano introduction consists of two systems of music. The first system is marked 'PIANO.' and 'una corda e staccato.' It features a treble and bass staff in G major (one sharp) and 3/4 time. The melody is played in a staccato style. The second system continues the piano accompaniment with similar staccato patterns.

SOPRANO.

mf

Nous ve-nions de voir
Three lads, three maids we

This block contains the first vocal line for the Soprano and the corresponding piano accompaniment. The piano part includes dynamic markings: *cresc.*, *f*, and *p*. The vocal line begins with a rest followed by the lyrics.

le tau-reau, _____ Trois gar-çons, trois fil-let
all did go _____ To see the spor-tive fight

This block contains the second vocal line for the Soprano and the corresponding piano accompaniment. The piano part continues with similar accompaniment patterns. The vocal line includes a long melisma over the lyrics.

tes, _____ Sur la pe - louse il fai - sait beau, _____
 ing, _____ The sky was clear, fresh winds did blow _____

rall. *a tempo.*
 Et nous dansions un bo - lé - ro _____ Au son des ca - sta - gnet - -
 We danced the joy - ous bo - lé - ro _____ Its strains our hearts de - light - -

colla voce. *a tempo.*

p un poco rit.
 tes: Di - tes moi, voi - sin,
 ing. Neigh - bor, prithee say,

rall. *sostenuto.*

Si j'ai bon - ne mine, Et si ma bas - qui - ne Va bien ce ma - tin.
 If these col - ors gay My eyes brighter ren - der? How look I to - day?

rall.

Vous me trou-vez la tail-le fi - ne? vous me trou-vez la tail-le fi -
 Come! think you that my waist is slen-der? Come! think you that my waist is slen-

*rall.**a piacere.**dim.**p*

- ne? ah! ah! ah! ah! ah!
 - der ah! ah! ah! ah! ah!

colla voce.

— Les fil - les de Ca - dix ai-ment as - sez ce - la, ah!
 — To words like these the Ca-diz maids most partial are ah!

ah! ah! ah! ah!
 ah! ah! ah! ah!

poco rall. *a tempo.*

— les fil - les de Ca - dix ai - ment as - sez ce - la, la ra la la la la
 — To words like these the Ca-diz maids most par-tial are la ra la la la la

poco rall. *a tempo.*

cresc.

la la ra la la la la la les fil - les de Ca - dix ai - ment as - sez ce -
 la la ra la la la la la, To words like these the Ca-diz maids most par-tial

cresc.

f *tr* *f* *6*

la. ah! ah!
 are. ah! ah!

f *f* *f* *p e staccato.*

cresc.

mf

Et nous dan-sions un bo-lé-ro,
While we did dance a bo-lé-ro,

f *p*

Un soir, c'é-tait di-man-che.
One Sun-day even-ing gai-ly

Vers nous s'en vient un hi-dal-go,
There came to us a hi-dal-go.

rall. *a tempo.*

— Cou - su dor, la plume au cha - peau, — Et le poing sur la
 — A feath - er from his hat did flow — 'Twas thus he strutted

colla voce. *a tempo.*

rall.

han - - - - - che:
 dai - - - - - ly:

rall.

un poco rit.

p

Si tu veux de moi, Brune au doux sou - ri - re, Tu n'as qu'à le di - re.
 If thou wilt be mine, Dark eyes smil - ing sweetly, I'll be - have dis - creet - ly.

sostenuto.

f

Cet or est à toi. Pas - sez vo - tre che - min beau si - re,
 Speak! this gold is thine! Be - gone most no - ble lord, and fleet - ly,

rall. *a piacere.* *dim.*

Pas - sez vo - tre che - min, beau si - - - re, ah! ah!
 Be - gone most no - ble lord, and fleet - - - ly. ah! ah!

rall. *colla voce.*

p

ah! ah! ah! Les fil - les de Ca -
 ah! ah! ah! Such words to Ca - diz

dix n'en - ten - dent pas ce - la, ah! ah!
 maids dis - taste - ful al - ways are. ah! ah!

ah! ah! ah! Les fil - les de Ca -
 ah! ah! ah! Such words to Ca - diz

poco rall. *a tempo.*

dix n'en - ten - dent pas ce - la, la ra la la la la la la ra la la la la
 maids dis - taste - ful al - ways are, la ra la la la la la la ra la la la la

poco rall. *a tempo.*

cresc. *f*

la, les fil - les de Ca - dix n'en - ten - dent pas ce - la!
 la, Such words to Ca - diz maids dis - taste - ful al - ways are!

cresc. *f*

lunga. *f*

ah! ah! ah!
 ah! ah! ah!

f

WHAT MATTER?

Bonjour, Suzon!

Poesie d'Alfred de Musset.

English Translation by
CHARLOTTE H. COURSEN.

LÉO DELIBES.

Allegretto vivo.

PIANO.

Good morn-ing, charm-ing sweet Su - sanne! _____
Bon - jour, Su - zon, ma fleur des bois! _____

a tempo.

_____ And are you fair as when we part - ed? I come to
Es - tu tou - jours la plus jo - li - e? Je re - viens

you a trav-elled man, _____ Be-hold me well and hap-py heart - ed.
tel que tu me vois, _____ D'un grand vo-yage en I - ta - li - e.

Through par - a - dise I've passed be - times. _____ Made love and
 Du pa - ra - dis j'ai fait le tour. _____ J'ai fait des

scrib - bled man - y rhymes, _____ Made love and scrib - bled man - y
 vers, j'ai fait l'a - mour, _____ J'ai fait des vers, j'ai fait l'a -

un poco riten.

rhymes. To you what mat - ter, to you what mat - ter?
 mour. Mais que t'im por - te, mais que t'im por - te?

un poco riten.

a tempo.

Be - fore your house I stand once more, be - fore your house I stand once more,
 Je pas - se de - vant ta mai - son, je pas - se de - vant ta mai - son,

a tempo.

più lento. *a tempo.*

Pray o - pen then the door, pray o - pen then the door. O sweet Su -
 Ou - vre ta por - te, ou - vre ta por - te. Bonjour, Su -

pp colla voce *mf*

a tempo.

sanne! O sweet Su - sanne!
 zon! bon - jour, Su - zon!

f *p*

mf

When li - lacs bloomed I saw you
 Je t'ai vue au temps des li -

rall. *a tempo.*

last; It was a pleas - ure to be near you.
 las, Ton coeur jo - yeux ve - nuit d'é - clo - re.

p

You murmured soft - ly, "Not so fast, ——— I am not read - y yet to
 Et tu di - sais, je ne veux pas, ——— Je ne veux pas qu'on m'ai - me en -

hear — you." Now tell me what has been your fate? ———
 co - re. Qu'as - tu fait de - puis mon dé - part? ———

Who goes too soon, re - turns too late. ——— Who goes too
 Qui part trop tôt re - vient trop tard, ——— Qui part trop

un poco riten.

soon, re - turns too late. To me what mat - ter, to me what
 tôt re - vient trop tard. Mais que m'im - por - te, mais que m'im -

un poco riten.

a tempo.

mat - ter? Be - fore your house I stand once more, be - fore your
 por - te? Je pas - se de - vant ta mai - son, je pas - se

a tempo.

più lento.
pp

house I stand once more; Pray o - pen then the door, pray o - pen
 de - vant ta mai - son; Ou - vre ta por - te, ou - vre ta

pp colla voce.

a tempo.
f

then the door. O sweet Su - sanne! O sweet Su -
 por - te. Bon - jour, Su - zon! bon - jour, Su -

mf

a tempo.

sanne!
 zon!

HEURE DU SOIR.

(EVENING HOUR.)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

PIANO.

Con moto.

rall. e dim.

a tempo.

TENOR.

p

Sur les grands bois — no - yés de bru - me, L'é - toi - le d'or —
 O'er those great trees — which grey mist cov - ers, The gold-en star -

pp

trem - ble et s'al - lu - me, Le gril-lon noir — dit son chant clair,
 light - faint - ly hov-ers; The crick-et chirps — its mirth-ful song,

Des bruits lé-gers — flot-tent dans l'air. Viens, ô ma bien ai - mé - - e.
The breezes bear — faint songs a - long. Oh! come to me my dear - est,

Sous la som-bre ra - mé - - e, Plei - ne de fleurs, — de
The for-est, when thou near - - est, Greet's thee with per-fume, with

fleurs et de — chan - sons; — Sous les bois que ca - res - se
per-fume and — joy-ous lay — 'Neath the trees o'er us grow - ing,

La brise en-chan-te - res - - se, L'a-mour au cœur —
The breeze comes softly blow - ing; Love's in our hearts —

tous deux, fu - yons! ———— Ô ma mai -
 we'll hence a - way! ———— Sweet rap - ture

pp

mf *dim.* *pp*

poco rall. *a tempo.*

tres - - - - se! — Sur les grands bois — no - yés de bru -
 know - - - - ing. — O'er those great trees — which grey mist cov -

colla voce. *a tempo.*

me, L'é - toi - le d'or — trem - ble et s'al - lu - me, Par - tout s'é - lè -
 ers, The gold - en star - light faint - ly hov - ers. A gen - tle song —

porture.

- ve un chant bien doux, — un chant bien — doux; ———— Sous la bri - se toute
 — comes on the breeze, comes on — the — breeze; ———— Ten - der, soft are the

em-bau-mé - e, Ô - bien ai - mé - e, je veux rê - ver, rê - ver à tes ge-
tones thou hear - est, Oh! - mine own dear - est, I fain would dream, yes, dream while at thy

rall. *dim.*

cresc. *rall.* *dim.*

noux!
knees!

a tempo.

rall. e dim. *a tempo.*

p

Sur les grands bois — la lu - ne é - pan - che, En flots d'ar - gent —
Up - on the trees' — dark leaf - y bow - ers, The moon its beams

pp

son — ur - ne blan-che, La paix du soir — de-scend des cieux
pale and sil - v'ry showers, And from on high — The peace of night

Sur les che-mins — si - len - ci - eux. Viens, ô ma bien ai - mé - - e.
Doth on the si-lent path-ways a - light. Oh! come to me my dear - est,

Sous la ver - te ra - mé - - e, Plei - ne de fleurs, — de
The for-est, when thou near - - est, Greets thee with per-fume, with

fleurs et de — chan - sons, — Sous les bois que ca - res - - se
per-fume and joy-ous lay — O'er the branches en - twin - ing

La lune en - chan - te - res - - se, L'a - mour au cœur — tous deux, pas -
Behold the moon is shin - ing, Love's in our hearts — we'll hence a -

sons. ———— ô ma mai - tres - - - se!
way. ———— For thee I'm pin - - - ing.

pp *poco rall.*

mf *dim.* *pp* *colla voce.*

a tempo.

— Sur les grands bois — la lune é - pan - che, En flots d'ar - gent, son — ur - ne blanche,
— Up - on the trees' — dark leafy bow - ers, The moon its beams, pale and sil - v'ry showers,

a tempo.

portare.

La paix du soir — de - scend sur nous, — de - scend sur — nous. —
The peace of night — comes o'er us sweet, — comes o'er us — sweet. —

rall.

De ta lè - vre bu - vant la flam - me, Ô — ma — chère à - me, je veux mou -
 All my love in one word out - pour - ing, Thus thee a - dor - ing, I fain would

cresc. *rall.*

dim. *a tempo.* *p*

rir, mou-rir à tes ge - noux, à tes
 die, yes die, while at thy feet, while at

dim. *a tempo.*

ge - - - noux, — à tes ge - - -
 thy — feet, — while at thy —

perdendosi.

noux. —
 feet. —

morendo. *ppp*

Chanson de l'oiseleur.

(Song of the Bird-Catcher.)

(Poésie de Lockroy.)

LÉO DELIBES.

Allegretto.

PIANO.

TENOR.

mf

Un jour, me - nant ma che - vret - te, _____
 One day my doe I was lead - ing _____

p

Je trou - vai sur un or - meau U - ne gen - til - le fau - vet -
 'Neath an elm I chanced to spy Hid - den a - way a young lin -

te, Un — tout jeu - ne pas - se - reau: Sui - vez - moi dans ma — cham -
 net, And — a spar - row close there by. "Fol - low me — in - to my

portare.

bret - te, dans ma cham - bret - - - te,
cham - ber, in - to my cham - - - ber

Cresc. *

pp
Je gar-de - rai de vous deux, Ce - lui qui di - ra le mieux,
That one of you two shall dwell With me who best knows to tell

pp

Ce - lui qui di - ra le mieux, Le nom de la ber - ge - ret - -
That one who best knows to tell The name of the shep - herd maid

pp

rall. *a tempo.*
- - - te, Dont mon cœur est a - mou - reux!
- - - en, Whom my heart doth love so well!"

rall. *mf* *a tempo.*

Ped. *

Un poco più mosso.

p

La fau - vette est jeu - ne et bel - - - le, Dé - ja
 Young and pret - ty is the lin - - - net Songs with -

sa voix re - ten - tit: Chan - te, chan - te, mon - pe - tit!
 in her breast have stirred, Car - ol, car - ol, lit - tle bird!

portare.

Mais le nom de l'in - fi - dè - -
 But the name of her - who's faith -

colla voce.

a tempo.

le. L'autre oi - seau sou-dain — le dit. Va! — puis - que tu par - les
less. From the oth - er's sud-den-ly heard: Ah! — since 'tis of her — thou

*a tempo.**p*

d'el - le, Va, c'est toi que l'on — ché - rit! Chan - te, chan - te, mon — pe -
speak - est, Thou shalt be by me — pre - ferred. Car - ol! car - ol! lit - tle

*pp**pp**poco rall.**a tempo.*

tit, chan - te, chan - te, mon — pe - tit! —
bird! Car - ol! car - ol! lit - tle bird! —

*poco rall.**a tempo.*

— Un jour, me - nant ma che - vret - - te, —
— One day, my doe I was lead - ing, —

*mf**p*

p

Je trou - vai sur un or - meau U - ne gen - til - le fau - vet - -
 'Neath an elm I chanced to spy, Hid - den a - way a young lin -

mf

te, Un tout jeu - ne pas - se - reau: Sui - vez - moi dans ma cham -
 net, And a spar-row close there by: "Fol - low me in - to my

bret - te, dans ma cham - bret - - - te
 cham - ber, in - to my cham - - ber.

f

And. *

pp

Je gar - de - rai de vous deux, Ce - lui qui di - ra le
 That one of you two shall dwell With me who best knows to

pp

mieux, — Ce - lui qui di - ra le mieux Le nom — de la ber - - ge -
tell — That one who best knows to tell The name — of the shep - herd

ret - - - - - te. Dont mon cœur — est a - mou -
maid - - - - - en, Whom my heart — doth love — so

rall.

reux, — Dont mon cœur est a - mou -
well. — Whom my heart doth love so

molto rit.

colla voce.

Ad. *

reux! —
well!"

a tempo.

Ad. *

REGRETS!

(*REGRETS!*)

(Poésie d'Armand Silvestre.)

Paraphrase of a motive from
"La Source," (Ballet.)

LÉO DELIBES.

Lento, come recitativo.

PIANO.

mf *p*
espressivo.

m.g. *m.g.* *m.g.*
p

TENOR or MEZZO-SOPRANO.

Lentement.

Jours pas - sés, O ——— jeu - nes-se en-vo - lé - - e,
Days gone by, Youth ——— thy flight thou hast tak - en,

p

Vous lais - sez L'à - - me à ja - mais trou - blé - - e.
Sad am I Joy ——— has my soul for - sak - - en.

O ——— jeu - nes-se en - vo - le - -
Youth ——— thy flight thou hast tak -

e, Vous lais - - sez à ——— ja - mais mon â - me trou -
en, Sad am I; glad ——— joy has — my spir - it for -

rall. blé - - e. Ô prin - temps — sans re - tour! Ô fleurs! — ô dé -
sak - - en. Oh! spring-time — gone for aye, oh! joy — oh! sweet

più mosso.

li - re, ——— ô dé - li - re, Quand mes — yeux cha - que jour — Te voy -
flow - ers, — oh! sweet flow - ers! Thy smile day af - ter day — Gladdened

molto rit.

aient sou - ri - - re Ô mon seul, — mon cher — a - mour!
all my hours — For thou wert — my love — al - way.

colla voce.

lunga.

Tempo I. Lentemente.

p

Jours pas - - sés, Ô — — — — — jeu - nes-se en - vo -
Days gone by, Youth — — — — — thy flight thou hast

pp

lé - - e, Vous lais - - sez à — — — — — ja - mais — mon
tak - en, Sad am I; glad — — — — — joy has — my

â - me trou - blé - e, Jours pas - sés, — — — — — jours pas - sés. —
spir-it for - sak - en, Days gone by, — — — — — Days gone by. —

lunga.

L'istesso Tempo.

Bien loin tu t'es en -
Far hence thou hast been

pp *esp.*

fui - - e, Ô toi qui fus ma
flee - - ing, Thou, who wert once my

cresc.

rall. *a tempo.*
vi - e, Et qui res - - tes mon cœur. _____ En
be-ing, Thou who now art my heart. _____ In

dim. *rall.* *a tempo.*

vain _____ le temps _____ dé - vo - - re, Sous mon
vain _____ is Time's _____ en - deav - - or, I'll re -

cresc.

front luit en - co - - - re Ton sou - ve - nir vain -
 mem-ber for - ev - - - er That thou, my true love

*cresc.***Molto Lento.***pp*

queur, ton sou - ve - nir — vain - queur! Jours pas - sés,
 art, That thou, my true — love art. Days gone by,

*pp**lunga.*

Ô — — — — — jeu - nes - se en - vo - lé - - e Vous luis - - sez à —
 Youth — — — — — thy flight thou hast tak - en, Sad am I, glad—

— ja - mais mon â - me trou - blé - e, Jours pas - sés, — — — — — jours pas -
 — joy has — my spir - it for - sak - en, Days gone by — — — — — Days gone

sés! _____ Heu - reux de ma bles -
 by. _____ My wound with joy I'm

pp

su - re, _____ Ton nom, _____ ton nom, je le mar - mu -
 see - ing _____ Thy name _____ sweet thought doth e'er im - part

pp

re, O toi, qui fus ma vi - e Et — qui res - - tes mon
 — Thou, who wert once my be - ing, Thou, — who now — art my

cresc.

cœur! _____
 heart. _____

dim.

p

CHANT DE L'ALMÉE.

(SONG OF THE ALMÉE.)

(Poésie de Ph. Gille.)

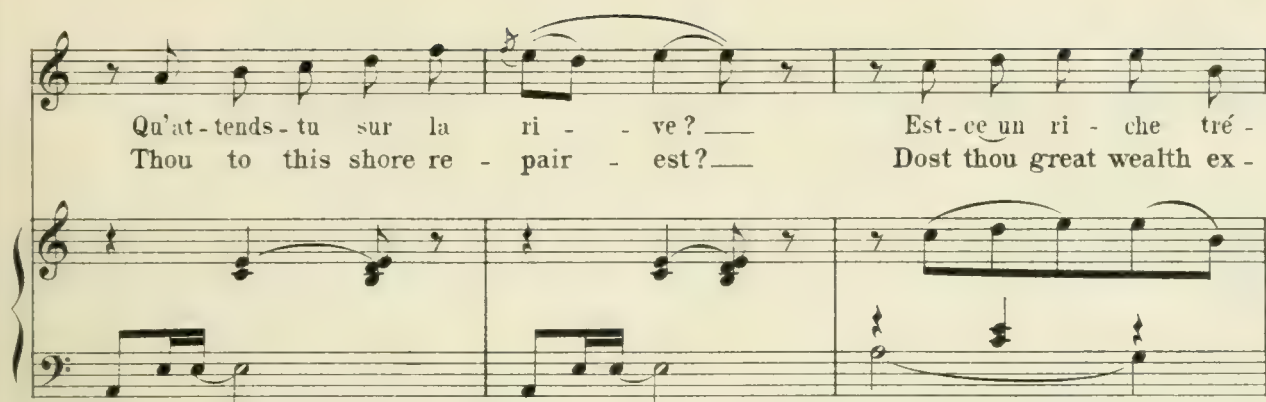
LÉO DELIBES.

PIANO. *Lento.* *pp*

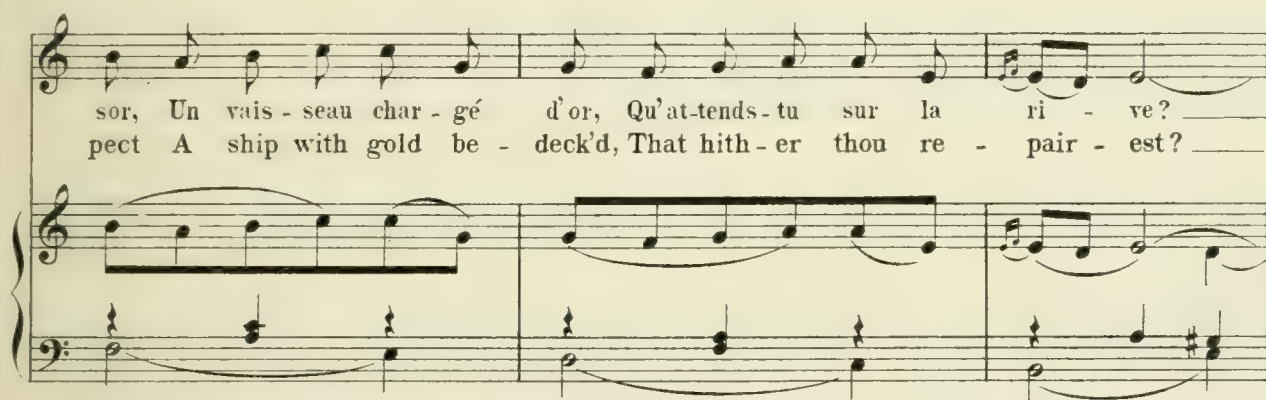
Allegretto non troppo. *p* *pp staccatissimo.*

SOPRANO. *p*

Dis - moi, jeu - ne cap - ti - - ve, —
 Why is't thou captive fair - est —



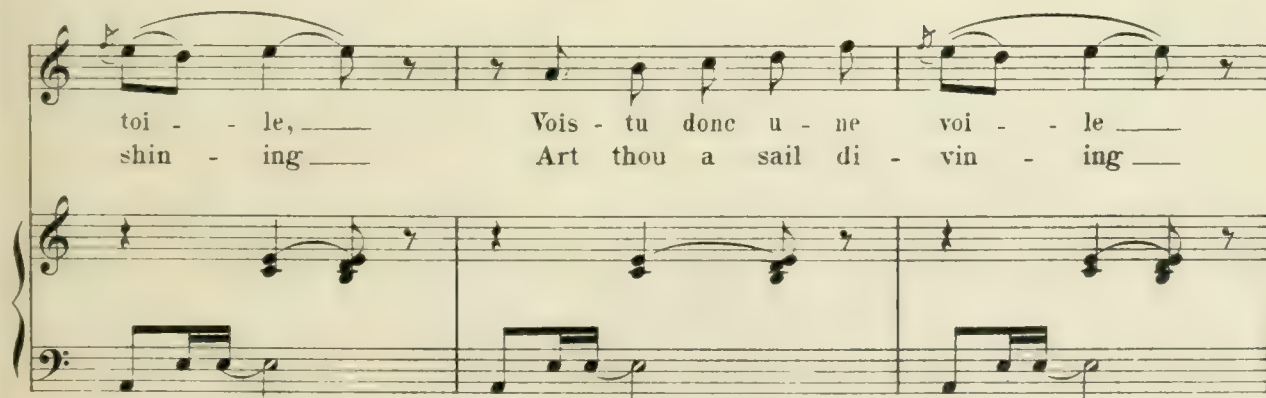
Qu'at-tends-tu sur la ri - ve? — Est-ce un ri - che tré -
 Thou to this shore re - pair - est? — Dost thou great wealth ex -



sor, Un vais - seau char - gé d'or, Qu'at-tends-tu sur la ri - ve? —
 pect A ship with gold be - deck'd, That hith - er thou re - pair - est? —



Sous le ciel qui s'é -
 'Neath skies where stars are



toi - - le, — Vois - tu donc u - ne voi - - le —
 shin - ing — Art thou a sail di - vin - ing —

rall.

Qui s'a - van - ce et qui luit, À l'ho - ri - zon qui fuit, à l'ho - ri - zon qui
 Borne swift up - on the breeze While the ho - ri - zon flees, while the ho - ri - zon

rall.

a tempo.

fuit? _____ Ah! _____
 flees? _____ Ah! _____

a tempo.

fz

ah! _____ ah! _____
 ah! _____ ah! _____

fz *p*

ah! _____ ah! _____ ah! _____ ah! _____
 ah! _____ ah! _____ ah! _____ ah! _____

Dan - se, lé - gè - re al - mé - - e, — La brise est - par - fu -
Dance! be blithe and con - ten - ted — Sweet are the - breez - es —

me - e, — Chan - te, le - gai - tam - bour Ré - son - ne en -
scent - ed. — Sing! while the drum beats long As 'twere a —

co - - - - - re — Dan - se, lé - gè - re al
warn - - - - - ing. — Dance! be blithe and con -

mé - - e, — La brise est - par - fu - me - - e, —
ten - - ted — Sweet are the - breez - es — scent - ed. —

Chan - - - te jus - qu'à l'au - ro - - - re, Re - dis - tou -
Sing! thou un - til the morn - - - ing, Re - peat for -

jours ton - chant - d'a - - mour! ah! chan - - -
e'er - thy - sweet - love - - song. ah! sing, - - -

p

- - - te, chan - - - te en - co - - -
ah! sing till morn - - -

re, chan - - - te nos a - -
ing. Sing thy sweet love - -

molto rall.

colla voce.

a tempo.

mours. _____
song: _____

pp staccatissimo.

a tempo.

Dis-moi, jeu-ne cap - ti - ve, —
Why is't thou captive fair - est —

Qu'at-tends tu sur la ri - ve? — Quel but my-sté-ri - eux At - ti-reain-si tes
Thou to this shore re - pair - est? — What strange mysterious aim Doth thine at - tention

yeux, Qu'at-tends tu sur la ri - ve? —
claim, That hith-er thou re - pair-est? —

Rien ne vaut sur la
In vain is all dis -

ter - re — Ce qu'en tremblant j'es - pè - re, — J'at-tends mon doux sei -
sem - bling — My love I wait for trem - bling — My lord I fain would

rall. *a tempo.*
gneur, Il m'a don - né son cœur, il m'a don - né son cœur. —
see Who gave his heart to me, who gave his heart to me. —
rall. *a tempo.*

fz Ah! Ah! ah! ah! ah!
fz Ah! Ah! ah! ah! ah!
fz *p* *fz* *p*

ah! ah! ah! ah!
ah! ah! ah! ah!

Dan - se, lé - gè - re al - mé - e, La brise est par - fu -
Dance! be blithe and con - ten - ted Sweet come the breez-es

mé - e, Chan - te, le gai - tam - bour Re - son - ne en -
scent - ed Sing while the drum beats long As 'twere a

co - re Dan - se, lé - gè - re al -
warn - ing. Dance! be blithe and con -

mé - e, La brise est par - fu - mé - e,
ten - ted Sweet come the breez-es scent - ed

Chan - te, jus-qu'a l'au - ro - - re, Re-dis - tou - jours ton - chant - d'a -
Sing thou un - til - the morn - ing, Re-peat for - e'er - thy - sweet - love -

p
mour. Ah! chan - - - te, chan - - te en -
song. Ah! sing - - - ah! sing - till

f p
co - - - re, chan - - te nos a -
morn - - - ing, sing - thy sweet love -

molto rall.

mours! -
song! -

pp staccatissimo.
a tempo.

BLANCHE ET ROSE.

(WHITE AND PINK.)

LÉO DELIBES.

PIANO.

The piano introduction is in 6/8 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The bass line is primarily composed of eighth notes and rests. The piece is marked with a piano (*p*) dynamic.

TENOR.

The first vocal entry for the Tenor begins with a whole rest, followed by a melodic phrase. The lyrics are: "Blan-che sous sa ro-be blanche, Blende en- White as is the snow that's driv-en, Gold-en". The piano accompaniment continues with a steady eighth-note bass line. The vocal line is marked with a piano (*p*) dynamic.

The second vocal entry continues the Tenor's part. The lyrics are: "tre les blonds è-pis, L'œil bleu com-me la per-ven-che, Le front as the rip-ened grain Eyes like a-zure blue of heav-en Brow like". The piano accompaniment features a more active melody in the right hand, with chords in the left hand. The vocal line is marked with a piano (*p*) dynamic.

The third vocal entry concludes the Tenor's part. The lyrics are: "pur com-me les lys Pour-quoi mon âme est rê-veu-se li-lies with-out stain Wilt thou from dreams ne'er a-wak-en?". The piano accompaniment includes a melodic phrase in the right hand and a bass line in the left hand. The vocal line is marked with a mezzo-forte (*mf*) dynamic.

Me de-man-dez-vous en-cor? Elle a gla-né, la gla-
Askest thou me as of old. Reap-ing she has cap-tive

neu - - se, Mon cœur, mon cœur dans sa ger-be d'or!
tak - en My heart, my heart in her sheaf of gold.

dim. rall. a tempo

cresc. sfz dim. colla voce.

p

Ped. Ped. Ped. Ped. Ped. Ped.

Ro-se dès l'au-be ro-sé-e, Fleur à
Rose, when rose-hued is the morn-ing, Blos-som

p

Ped.

sa fe - nè - tre en fleur, Hi - ron - del - le au toit po - sé - e Ci - ga - -
 'mid all flow'rs that blow, Swal - low, rest and qui - et seem - ing, Crick -

le au fo - yer con - teur. _____ Pour-quoi mon âme est rê - veu - se,
 et that chirps so low. _____ Wilt thou from dreams ne'er a - wak - en?

p

Me de - man - dez - vous en - cor? _____ El - le a fi - lé, la fi -
 Must I then my thoughts un - fold? _____ Spinning she has cap - tive

leu - se, Mon cœur, _____ mon cœur dans sa tra - me d'or!
 tak - en My heart, _____ my heart is her woof of gold.
a tempo.

dim. rall.

cresc. sf dim. colla voce.

Ra. Ra. Ra. Ra. Ra.

LE ROSSIGNOL.

(THE NIGHTINGALE.)

ARIETTE.

(Vieille Poésie.)

LÉO DELIBES.

Moderato.

PIANO.

The first system of the piano accompaniment consists of two staves. The right hand features a series of triplet eighth notes, marked with a '3' and a slur, followed by a trill. The left hand provides a harmonic accompaniment with sustained chords and moving lines. The key signature is one sharp (F#) and the time signature is common time (C). The dynamic marking 'p' (piano) is indicated.

The second system continues the piano accompaniment. It features a trill in the right hand and a change in dynamics to 'pp' (pianissimo) in the left hand. The key signature remains one sharp (F#) and the time signature is common time (C). The dynamic marking 'mf' (mezzo-forte) is indicated.

MEZZO SOPRANO.

The vocal line for the mezzo soprano begins with a rest, followed by a series of eighth notes. The lyrics are: "É - cou - tez la chan - son" and "Hearken all to the song". The dynamic marking 'p' (piano) is indicated.

The third system of the piano accompaniment features a series of triplet eighth notes in the right hand and a change in dynamics to 'p' (piano) in the left hand. The key signature remains one sharp (F#) and the time signature is common time (C). The dynamic marking 'p' (piano) is indicated.

portare.

Du ros - si - gnoi vo - la - - - ge
The nightingale sings sweet - - - ly

mf 3 3

Aux ber - gers du vil - la - ge,
Mark, it teach - es dis - creet - ly,

p 3 3

Aux ber - gers du vil - la - ge. Il don - ne la le - con, — é - cou -
Mark, it teaches dis - creet - ly, The lis - t'ning village throug — hear its

tez! ah! — é - cou - tez sa chan -
song! ah! — lis - ten all to its

Allegretto.

son. Chan - tons, chan - tons l'a - mour —
 song. We'll sing, we'll sing to love —

p

Tant que le prin - temps du - re, Chan - tons, chan - tons l'a -
 While Springtime bright doth cheer us, We'll sing, we'll sing to

mour — Tant que le prin - temps du - re, Sous la
 love — While Springtime bright doth cheer us. With the

m.d.

jeu - ne ver - du - re, Et la nuit et le jour, — *rall.*
 glad day - light near us, Or the soft night a - bove — *rall.*

a tempo.

Chan - tons, chan - tons l'a - mour, Et la nuit et le
We'll sing, we'll sing to love, While night's in skies a -

a tempo.

più lento.

jour, Chan - tons, chan - tons l'a -
bove, We'll sing, we'll sing to

m.d. *colla voce.*

a tempo.

mour!
love.

a tempo.

a tempo.

un poco più mosso.

Il re - vient tous les ans, _____ Dit u - ne pas - tou -
 "Love re - turns ev - 'ry year," _____ Saith a fair shepherd

rel - - - le, Car la ro - se nou - vel - -
 maid - - - en, "For with ros - es is lad - -

le Re - nait cha - que prin - temps; _____ Il re -
 en Each bush when Spring's a - gain here?" _____ Love re -

Variante.

il re - vient tous les ans.
 Love re - turns ev - 'ry year.

vient tous les ans, _____
 turns ev - 'ry year, _____

il re - vient tous les ans.
 Love re - turns ev - 'ry year.

Ah! Ah! ah! ah!

pp *un poco più lento.*

Non, L'a - mour ne re - vient
Ne'er doth love this way re -

pas, pas.
Pas - tou - rel - le fri - vo - - le, L'a -
Shep - herd - maid - en light heart - ed; 'Twill

mour ne re - vient pas, ———— Ô pas - tou - rel - le fri -
 ne'er a - gain re - pass ———— Thou shep - herd maid-en light-

vo - - le; Dès que l'a - mour s'en - vo - - - le,
 heart - ed; When once it hath de - part - - ed,

rall. C'est pour tou - jours, ———— hê - las! ———— L'a - mour ne
 It is for aye ———— a - las! ———— 'Twill ne'er a -
pp *a tempo.*

re - vient pas, ———— l'a - mour ne re - vient pas, ————
 gain re - pass, ———— 'Twill ne'er a - gain re - pass, ————
m.d.

più lento.

l'a - mour ne re - vient
It will nev - er re -

accel.

colla voce.

a tempo.

pas! —
pass! —

a tempo.

leggieriss.

Ad.

rall.

L'a - mour, l'a - mour, l'a - mour ne re - vient pas! —
Sweet love, sweet love comes but once here a - - las! —

rall.

Ad.

Ad.

PEINE D' AMOUR.

(LOVE'S GRIEF.)

LÉO DELIBES.

VOICE. *TENOR.* *p*

Je lui rends la
I re - turn the

PIANO. *p*

espr.

ro - se flé - tri - e Que ré - cla - me son
rose which is fad - ed Which her smile seems to

ris — mo - queur, Ce doux rien qui fut tout mon cœur!
claim — once more, This sweet pledge of her I a - dore,

— Mais je ne veux pas qu'el - le ri - e, Mais je
— Her, whose scorn I fain had e - vad - ed. Her, whose

rall. *a tempo.*

ne veux pas qu'el-le ri - - e.
scorn I fain had_e - vad - - ed.

rall. *a tempo.*

portare.

Je lui rends la fran-ge de soi - -
And the silk - en fringe she se - lect - -

e Dont m'a li - é son cœur mé - chant,
ed With which to tie me to her side,

Ad. *

pp

Et je la baise en me ca - chant;
Soft - ly I kiss it, while I hide,

pp

sf

Car je ne veux pas qu'el-le voi - e, Car je ne veux
Dread - ing that I may be de - tect - ed, Dread - ing that I

rall. Un poco più Lento.

pas qu'el-le voi - - - e!
may be de - tect - - - ed.

rall. *pp*

pp

Quand el - le vien - dra tout à l'heu - - re,
When she will a - non tryst be keep - - ing,

quand el - le vien - dra A - vec des lar - mes
When she will be here When in her eyes I

portare.

dans les yeux, Je lui par - don - ne - rai jo -
see a tear She'll be par-doned I great - - ly

portare. *f*

yeux Car je ne veux pas qu'el - le pleu - re,
fear For I ne'er can look at her weep - ing,

cresc.

dim. *p* *rall.*

Car je ne veux pas qu'el - le pleu -
For I ne'er can look at her weep -

dim. *rall.*

re!
ing.
a tempo.

And. *

ARIOSO.

(ARIOSO.)

(Poésie d'Armand Silvestre.)

LÉO DELIBES.

Allegro.

PIANO. *mf* *p*

Lento. *mf*

Ô mer, ou - vre - toi, Lin - ceul - du —
Thou great might - y sea What is't - thou dost

Lento. *p* *cantando.* *colla voce.*

mon - de, Mer pro - fon - - de! Ou - vre pour —
keep 'Neath wa - ter deep? Come o - pen to

m.d.

moi. Com - me un tom-beau sa - cré, les bras de l'on - - de!
me And 'neath en-gulf-ing wave I'll find my grave, my grave.

Prin - temps en - vo - lés, Heu - res trop brè - - - ves!
Sweet spring, gone for aye! An hour dost seem. _____

Où donc sont al - lés Mes pau-vres rê - - - ves? *p* Cher sou - ve -
Didst thou take a - way My one poor dream? _____ Remembrance

nir, _____ Lointaine i - vres - se! Du pas - sé, voix en - chan - te -
sweet, _____ Oh! passion fled. _____ Ere I die, thee, soft voice, I

res - se! _____ Prè - te à mou - rir, _____ Par vous en - co - re Mon cœur bri -
greet _____ of old love dead _____ In spite of all _____ My heart doth

cresc. ed accelerando.

sé, mon cœur l'a - do - re, mon cœur bri - sé par vous en -
 own It - self thy thrall, — For love's o'er - thrown Thy bar - riers

cresc. ed accelerando.

rall. e dim.

Tempo I.

co - re, ah! — mon cœur l'a - do - - re!
 all — Ah! — my heart to thee doth call!

cresc. *p*

rall. e dim.

Ô mer, ou - vre - toi, Lin - ceul — du — mon - de, Mer pro -
 Thou great might-y sea What is't — thou dost keep 'Neath wa - ters

colla voce.

cresc. ed accelerando.

fon - de! Ou - vre pour moi, tom - beau sa -
 deep? — Come, o - pen to me! And 'neath a

cresc. ed accelerando.

cré, — ou - vre pour moi — les bras de l'on - - -
 swift — en-gulf-ing wave — I'll find my grave, —

The image shows a page from a musical score, likely a vocal score for a play. It features three staves: a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo/mood is marked 'allargando.' at the beginning and 'p' (piano) later in the piece. The lyrics are in French and English. The French lyrics are: 'de! Ou - vre tes bras, ô mer pro - fon - - de! A -'. The English lyrics are: 'I'll find my grave, 'neath some en - gulf - ing wave. Fare-'. The music is written in a classic, elegant style with various musical notations including notes, rests, and dynamic markings.

allargando.

de! Ou - vre tes bras, ô mer pro - fon - - de! A -
 — I'll find my grave, 'neath some en - gulf - ing wave. Fare-

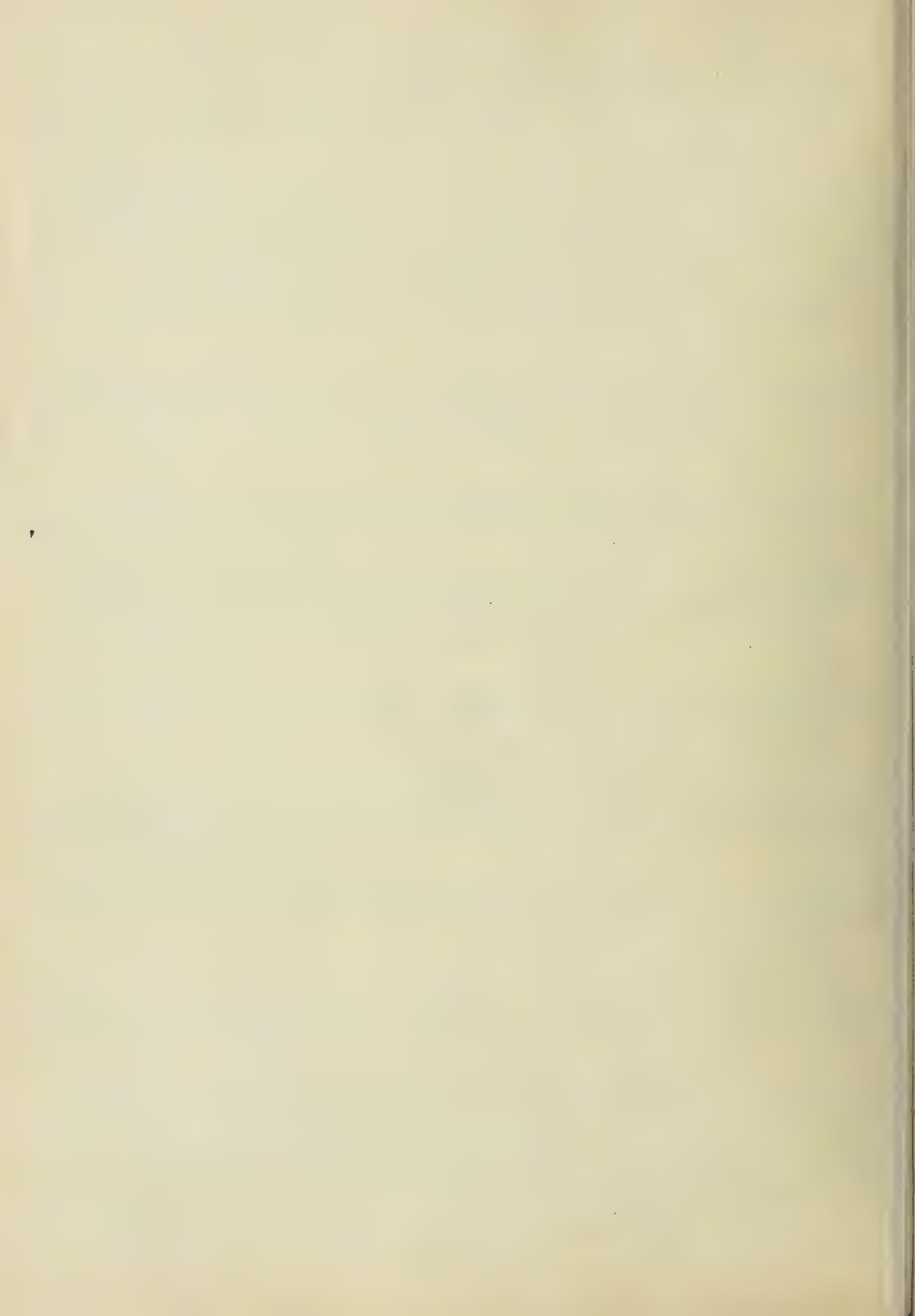
allargando.

p

dieu, je meurs, ô mer, ou vre-
well, I die! oh! sea ope-to

molto allarg.

Musical score for "L'Espresso" by Frédéric Chopin. The score is in 3/4 time, key of B-flat major (three flats). It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "toi!" and "me!". The piano accompaniment includes a left hand with a descending scale and a right hand with a series of chords. The score ends with a double bar line and a repeat sign.



VOCAL MUSIC

SELECTED FROM

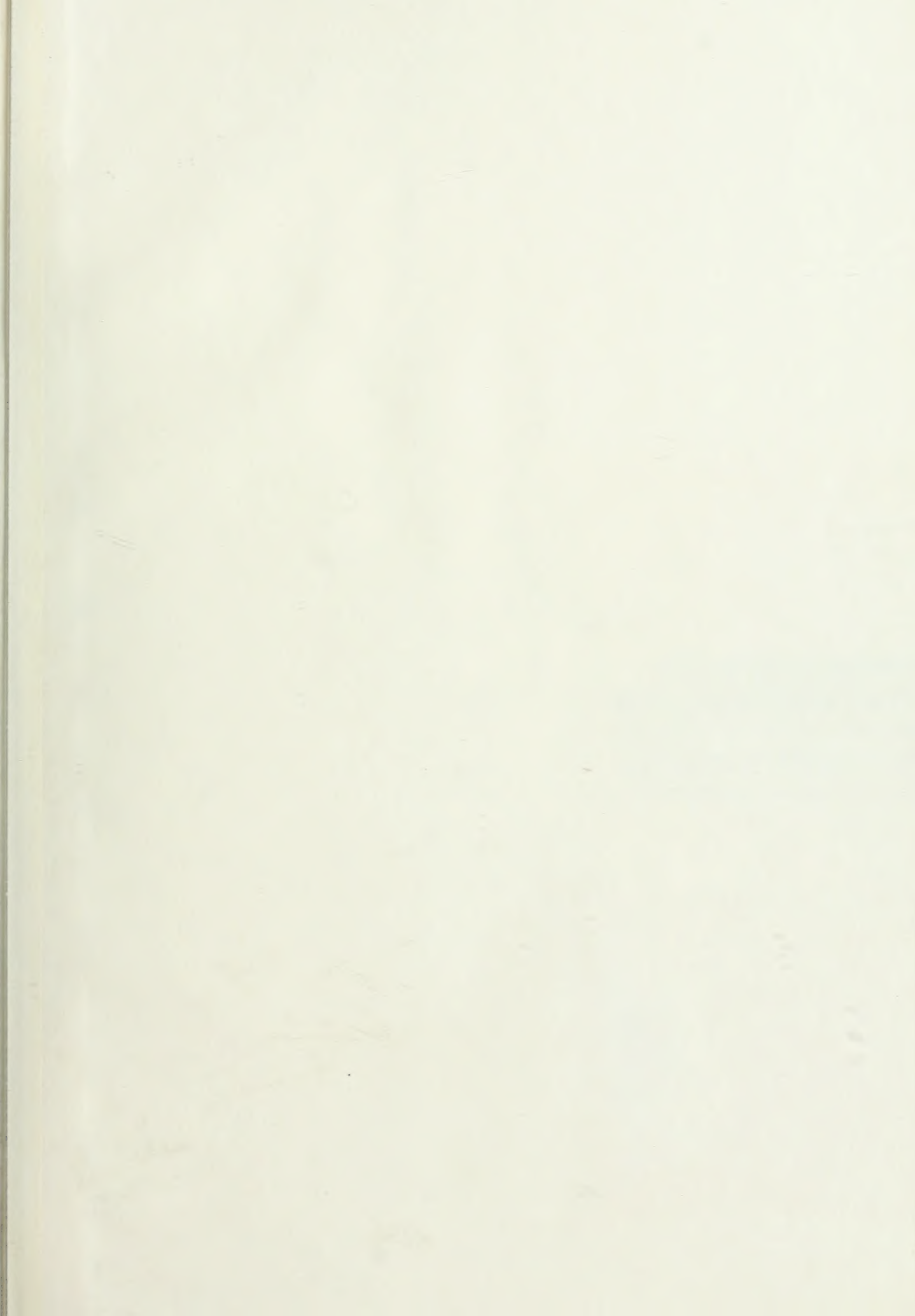
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Abbreviations: e. for English; g. for German; i. for Italian; sop. for soprano; m.-sop. for mezzo-soprano; bar. for baritone; ten. for tenor.

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